

OPENING CONSIDERATIONS.

WE enter our existence upon this planet, miraculous germs of spiritual life, containing wonderful instincts of discernment and affinity for The Central Source of Reason, Love, Delight, from which we sprang, and of which we become mysteriously the Expression.

But while, naturally and normally, drawn to seek, and delight in, happiness, we are unconscious of its constituting conditions and the physical, mental and moral departments of life through which it plays.

We are born alike, ignorant and innocent of LIFE's stupendous reach or circumscriptions; and only learn, by experience, tradition, intuition or revelation, the splendor of our inheritance and the scope of our reciprocal obligations.

Considered from the point of view of character and immortal happiness, as much as temporal delight, man's true victory in life is the discernment and application of those overruling PRINCIPLES AND METHODS (alike physical, ethical and esthetical) which establish the health of his body, morals and constructive mind; and provide both safe and salubrious growth and play for physical and spiritual powers together.

The lower animals enjoy a health that comes from primitive instincts of obedience toward these natural laws. The higher animals below man, even add to this an intelligent delight in conscious mind (as where intelligent dogs love to comprehend and obey a master's purpose in gathering flocks or hunting game).

In some of the more imaginative and constructive birds and beasts, there is, even, delight in Art and rudimentary Beauty (as where the "bower-bird" weaves for his love a bower promenade, and decorates it with pleasant shells or colored objects).

But supremely, over all, the *idealizing* and *emotional* powers of man raise him above such fellow creatures, and place him among the Gods. And especially is this true of his spiritual faculty for perceiving and applying abstract Principles of Life, originally and constructively, as though in "the footsteps of God."

It is to these "higher faculties" of the soul of the reader, rather than to his lower imitative and animal faculties, that this book of ART PRINCIPLES appeals.

Philosophy has ever attempted to record the drift of those vital Principles that it perceived, though at times somewhat narrowly and intellectually "from the Head" alone, but at other times more broadly "from the Heart," and finally in "the Life" itself, and in the "Art of Life."

Thus, as an intellectual Greek, Aristotle too closely confined it to the soul's power of perception and contemplation in his dictum "Philosophy is the science which considers TRUTH." As did the modern philosopher, Cousin, when adding to this the power of description and record, in

"True Philosophy merely establishes and describes what IS."

But Cicero had gone closer to the word's formation and spirit (philo-sophia) in adding more of the Affection for Good, in his words:

"Philosophy, if rightly defined, is the *Love* of Wisdom."

Which Voltaire strengthens by "The discovery of what is TRUE, and the Practice of what is Good, are the most important objects of philosophy." Thus bringing forward both Mind and Heart to the Practice or Art of good and truthful living, even as Plutarch had in the words "Philosophy is the *Art* of living," and as Seneca had in "Philosophy is both the Law and Art of Life. It teaches what to Do in all cases."

But now the sad fact remained that man does not always "do" what he "knows" to be Right, so that Shaftesbury adds:

"It is not a Head merely, but a Heart and Resolution which constitute the true philosopher."

And at last our own Thoreau defines it vitality, in Life Itself, by the words:

"Philosophy is so to love WISDOM as to LIVE according to its dictates."

Thus we are finally driven to the query, What is WISDOM, that we must "perceive," "record," "love," "will," and "live" Her?

And to answer this best, we hearken to the mighty voice of INSPIRATION in the mouth of that greatest philosopher of all time, King Solomon of Israel.

"Get WISDOM AND UNDERSTANDING! A crown of BEAUTY shall She deliver unto thee. . . . The LORD possessed Me (Wisdom) in the beginning of His WAY before the WORKS of old. When He established the Heavens I was there. Then was I by Him as

A MASTER WORKMAN!"

Thus we see that true philosophy is not only perception, record, love and resolution to live TRUTH and GOODNESS, but that Wisdom herself is The Spirit to understand

THE WAY OF THE LORD, in such degree as to coöperate CONSTRUCTIVELY and tangibly in It, as A MASTER WORKMAN, that we may be crowned eternally with THE CROWN of the GLORY OF GOD'S BEAUTY transmitted through us.

"If man has the eyes," says Plato, "to see TRUE BEAUTY, he becomes The FRIEND OF GOD and IMMORTAL."

So that indeed, true victory and true greatness, alike for one's life as that of others, is not the enhancement merely of our wonder and delight at The Divine Finger as it moves through time and space, carving its miracles of form or painting the splendor of its palette; nor even the power or riches acquired thereby on earth; but rather the permanent touch, the comprehension, sympathy and desire with which henceforth we live *in harmony with* the MASTER MIND and join constructively in THE WORKS OF THE GREATEST ARTIST-ARTISAN.

Now Philosophy conveniently subdivides her labors, so that while it is the aim of the science of physics to disclose those PRINCIPLES AND LAWS of nature which conduce to man's physical well being and adaptation to environment, it is the science of ethics to reveal those that advance his moral growth and character. But it becomes the specific aim of the science of esthetics (or The Beautiful) to correlate all these and commend the marvelous celestial METHODS and PRINCIPLES of collective HARMONY, by which God seems to move, in making His handiwork *significant, poetic, glorious*, upon the side of proportioned and balanced BEAUTY; with the Spirit, Grace, Fascination, Charm, Inspiration and Poetic meaning, He evinces throughout the realm of NATURE His "WORKSHOP."

In brief, and perhaps with bolder grasp, we should claim that Abstract and Absolute BEAUTY extends her mighty wing over *every* department of creative plan and constructive life (divine or human) in proportion as immortal and celestial PRINCIPLES maintain their sway. And the sincere physicist will find Beauty as truly in the perfect adjustments and workings of physical forces, as the moralist will in the perfect character, or the musician and painter will in the nightingale, the lily, and the rose. It is a difference in degree rather than in kind.

Thus ~~Bronyng~~ exclaims:

"I but open my eyes, and PERFECTION, no more and no less,
In the kind I imagined, full fronts me; and God is seen God
In the star, in the stone, in the flesh, in the soul, in the clod."

And still another writer says:

"We are surrounded by a shoreless and fenceless world of Beauty and Spirituality; and Art (whether in color, stone, sound or words), is simply its translation, more or less imperfect. ALL ART IS EXPRESSION. Poetry, Painting, Music, Architecture, are only so many beautiful Roads to The MOST HIGH. Successful workers in them must one and all possess what the Bible calls 'OPEN VISION.' He, of all persons, must be both seer and interpreter of THAT SPIRIT which *lives* behind things and life, and which gives them *vitality*, meaning and charm. Why do we delight in life with all her children? Because one and all suggest that PRESENCE back of things."

"It is the Divinity *Within* that makes the Divinity *Without*," writes Washington Irving.

The mighty LIFE, that breathes, lives, pulsates and compels behind and between the static dust of matter, and that uses matter as Its agent to convey Its mystic movements, Its beautiful meanings, does so by the ARRANGEMENTS of the atoms of Earth, as a writer would express himself by arranging the atoms of lead or ink into letters. But we must learn His language.

If we only recognize chaotic blots upon the page, we imply lack of mind or of meaning, of intellect or of intention. If we see the letters and words independently and correctly formed but ill arranged or unrelated, we imply perhaps a Mind but not an intelligent Thinker. Should we decipher a connected and intelligent thought, or even a profound and wonderful purpose, but unrelated to us individually, or uninspiring to us practically, we would concede a noble author or (if in Nature) A DIVINE CREATOR. But when we find intelligent ORDER in connected and consistent PROCESS, combined with splendor of MORAL PURPOSE conveying Immortal PRINCIPLES AND METHODS involving Wisdom, Love, Beauty and Poetic Inspiration related to every individual in the whole and to the whole in every individual part, then we worship "The Master Mind," The Universal Friend and Parent. The Mighty "Artist-Artisan."

"There is a Beyond," writes the famous philologist Max Muller, "and he who has once caught a glance of It is like a man who has once gazed at the Sun, wherever he looks he sees its image! Speak to him of finite things and he will tell you that the finite is impossible without the Infinite. Speak to him of death and he will call it birth. Speak to him of time and he will call it the shadow of eternity."

This deepest underlying consciousness, inner Vision and inspiration has never been absent from the greatest seers, philosophers, poets, artists, however modified by personal or local imperfection and incom-

pleteness. Indeed the Divine Spirit seems to work Itself out and color the pure whiteness of its own "Absolute" Perfection by the very "human" qualifications or material modifications through which It reveals Its purposes upon Earth.

Humboldt writes : "Natural objects, even when making no claim to Beauty, excite the feelings and imagination. Nature pleases, attracts, delights, because it is Nature. We recognize in it INFINITE POWER."

And the poet Emerson sensitively intimates this in the lines :

"Let me go where I will
I hear a sky-born Music still !
It sounds from all things old,
It sounds from all things young ;
From all that's fair—from all that's foul
Peals out a cheerful SONG !
It is not only in the rose,
It is not only in the bird,
Not only where the rainbow glows,
Nor in the song of woman heard,
But in the darkest, meanest things,
There's alway, alway, SOMETHING SINGS !"

They here recognize, not merely that "Immanence of Deity"—that omnipresence of THE GREAT SPIRIT—of which the psalmist sings, when he says :

"Though I take the wings of the morning
And dwell in the uttermost parts—THOU art there !"

But something vaster and more mysterious still as conveying that steady CONQUEST—that ultimate VICTORY of THE GREAT SPIRIT over the transitional phases which (imperfectly comprehended by men) seem "adverse," or situations so apparently imperfect and incomplete that "Absolute Beauty" is not yet exemplified thereby.

Seen from an Archangel's point of view, a flying dragon, of pre-Adamite days, would still seem weirdly beautiful in its dramatic adaptations and personifications of primæval conditions and forces ; and it is doubtless these biological influences, in oriental brain itself, which makes them still wring such decorative splendor out of such primitive agents, while to man advanced and humanized such types become obsolete.

David had intimated this same thought in the continuation of the above stanza where he adds :

"Though I make my bed in hell
Behold THOU art there?"

Thus with humility and wonder combined with strange courage we dare to press on through the uplifting veil of mystery and glory which surrounds our little globe, knowing in some intuitive way, that the very blemish of the imperfect leaf but reveals the clearer the elements of perfection in the complete one (if only by contrast or opposition), and the repulsion we feel from ugliness becomes the measure of our affinity for THE BEAUTIFUL.

It is intensely interesting, therefore, to note at the outset, how persistently and universally, in all departments of ennobled human life, this Immortal PRESENCE and Its *Principles* loom in upon the Consciousness of the grandest characters and workers, as the wellspring of their inspiration, their influence, and their power.

The Roman Philosopher, Seneca, exclaims :

"If any one gave you a few acres, or a house bright with marble, its roof beautifully painted with colors and gilding, you would call it no small benefit ! Can you deny the benefit of the boundless extent of Earth ? God has built for you a mansion that fears no fire, covered with a roof that variously glitters by day or night ; we have implanted in us THE SEED of ALL THE AGES—ALL THE ARTS ! And God our master leads forth our intellects from obscurity."

The eminent Scientist Lubbock similarly writes :

"The world we live in is a Fairy Land of exquisite Beauty ! Our very existence is a miracle in itself, yet few of us enjoy and none appreciate fully, the beauties and wonders which surround us. Nature loves those who love her, and richly will reward them with the best things of this world—bright and happy thoughts, contentment and peace of mind."

The Poet Wordsworth, kindling to the same truth, says :

" * * * Nature never did betray
The heart that loved her—'tis her privilege
Through all the years of this our life, to lead

From joy to joy : for she can so inform
 The *mind* that is *within* us, so impress
 With quietness of Beauty and so feed
 With lofty thoughts, that neither evil tongues,
 Rash judgments, nor the sneers of selfish men,
 Nor greetings where no kindness is, nor all
 The dreary intercourse of life
 Shall e'er prevail against us, nor disturb
 Our cheerful faith that all which we behold
 Is full of blessings.
 To every *form* of being is assigned
 An ACTIVE PRINCIPLE howsoe'er removed
 From sight and observation. It subsists
 In all things, in all natures, in the stars
 Of azure heaven, in the pebbly stone,
 In moving waters and the invisible air !
 SPIRIT that knows no isolated spot,
 No chasm, no solitude—from link to link
 It circulates The SOUL of ALL THE WORLD."

Goethe says :

"Nature is the living visible garment of God. There is no trifling with her. She is always true, grave, severe, always in the right. The faults and errors are ours. She defies incompetency, but reveals Her secrets to the competent, the truthful, the pure."

Juvanel exclaims : "Nature and wisdom always say the same thing ;" which Gallileo echoes in the idea, "The laws of nature are the thoughts of God ;" and Cowper clarifies by, "Nature is but a name for an effect whose *cause* is God." Novalis, hearing the Universal Spirit tenderly singing, adds : "Nature is an Aeolian Harp, a musical instrument whose tones are the re-echo of higher strings within us." And Percival enthusiastically cries : "The world is full of Poetry ! The air is living with its Spirit ! The waves dance to the music of its melodies and sparkle to its brightness." And Richter, more exquisitely still, insists : "There are so many tender and holy emotions flying about in the inward world, which like angels can never assume the body of an outward act, so many rich and lovely flowers spring up that bear no seed, that it is a happiness that Poetry was invented, which receives all these spirits, the perfume of all these flowers !"

Here we note that this sensitiveness of spiritual ear, this "open vision" is caught up and given the name of Poetry, by him whose art is Rhythm. But it runs synonomously through all the arts, for Fuller writes :

"Poetry is music in words. Music is poetry in sound."

Macaulay puts it :

"Poetry is the art of doing by words what the painter does by colors."

Chapin seeing it in the sincerities of heart says .

"Poetry is the utterance of deep and heartfelt TRUTH. The poet is very near the oracle."

Along which conviction Joubert felt when he wrote :

"You arrive at TRUTH through poetry, I arrive at POETRY through truth." And Plato when he adds :

"Poetry comes nearer TRUTH than history !"

To the unity of all these with the Good and the Beautiful, Coleridge evidently refers in his confession :

"Poetry has been to me its own exceeding great reward. It has given me the habit of wishing to discover the Good and Beautiful in all that surrounds me." While Bailey adds to its comprehensiveness that spirit of sacred communion and inspiration that gives the final spark, the sacred flamma, which is the evidence of a Living Power :

"Poetry is a thing of God ! He made His prophets poets. The more we feel of Poesie the more we become like God in Love and Power."

Thus we are driven with philosopher, poet, priest, musician, painter, sculptor, architect, and even with the humblest human heart—(for Andre claims "Every man that suffers is a poet ! Every tear a verse ! Every heart a poem !") into the inner penetralia where SPIRIT UNIVERSAL dwells, and recognize

that out of a CENTRAL SUN there radiates a light whose rays and colors are variously baptized by man, but whose INNER ESSENCE is ever ONE and harmonious ; portals to the same Celestial City ; facets of the same Celestial Diamond.

It is when the soul becomes conscious of the harmonic nature of any thought, wish or act, with those that flame and burn at the *Central Heart of The Universe*, or when the mind grasps the symphonic progress of these movements along the same vital and Spiritual Principle, guiding the whole ; or when the eye beholds their living presence in the perfection of any constructed forms, sounds, colors, &c. ; that the delight experienced by sensitive and wholesome characters is given the name of BEAUTY.

It is probable, also, that whatever sensitizes the soul on one side toward Beauty, may attune it so much the more delicately to its "voices" whispering upon another. And possible that it is passed as a benediction to families or races that receive its commission. Though even then a *spiritual affinity* seems predicated, and I believe it will be found more generally a transmission from spirit to spirit whenever responsive chords are touched and mystic connections are opened.

Ruskin remarks :

"There is no branch of human work whose constant laws have not a close analogy with those that govern every other mode of man's exertion. Exactly as we reduce to greater simplicity and surety any one group of these practical laws we find them passing analogy and becoming the actual expression of some *ultimate nerve or fibre* of the mighty laws that govern the moral world. However inconsiderable the act, there is something in the *well* doing of it allied to the noblest forms of manly virtue. The Truth, Decision, Temperance, we regard as honorable conditions of spiritual being, have a derivative influence over the works of hand and action of intellect."

In similar recognition of this underlying vital harmony, Lafcadio Hearn writes (on Greek sculpture): "The nudity which is divine, which is the abstract of BEAUTY ABSOLUTE gives the beholder a shock of astonishment and delight not unmixed with melancholy. The longer one looks, the more the wonder grows, since there appears no line, whose beauty does not pass all remembrance. So the secret of such art, was long thought *super* natural, and in very truth, the sense of Beauty it communicates is more than human. It resembles the first shock of Love ! Plato explained the shock of Beauty as the soul's sudden half remembrance of *The World of Divine Ideas*. The human ideal, expressed in such art, appeals surely to the experience of all that past enshrined in *The Emotional Life*."

Haegel in his *Æsthetik* adds :

"Art fulfils its highest mission when it has thus established itself with Religion and Philosophy in The ONE CIRCLE common to All, and is merely a method of revealing THE GODLIKE to man ; of giving utterance to the deepest interests, the most comprehensive truths.

In works of art, nations have deposited the most holy, richest, intensest of their ideas, and for the understanding of the philosophy and religion of a nation, art is mostly the only key we can attain."

To this Max Müller points out that "What we call Religion would never have sprung from fear alone. Religion is TRUST, and that trust arose in the beginning from the impressions made on the mind and heart of man by The ORDER and WISDOM of Nature ; and particularly by those regularly recurrent events, the return of the sun, the revival of the moon, the order of seasons, the law of cause and effect, gradually discovered in all things and traced back, in the end, to A CAUSE of causes."

"The ancient religions are symbols," says Crane, "of the FORCES of Nature evolved from, perhaps some common type through endless modifications—a natural mythology common to all. Religion transformed becomes poetry. Heroic shapes personify psychical and moral forces ; lesser personalities are rolled into greater ; greater are lost in types ; events are *generalized*. The image of past experience of the race, upon the general mind, becomes generic like that of visual impressions in the individual. It is the natural tendency of the human mind which gives figurative art its importance. Expression is the clay on which it works ; imagination is the creative force ; a sense of Beauty its controlling Power. In the natural world we find constructive strength united with Beauty and fitness governed by adaptability to circumstance. Structural necessities lend themselves naturally to Design and *are universally pleasing*. Both in life and art, Beauty is not something accidental. It is an *organic* thing, having its own laws, its own logical causes and consequences. It is A LIVING FORCE, A LIVING PRESENCE, and therefore ever varying in its forms, as we follow it down this stream of time and mark its habitation from age to age.

"The delight of Beauty, be it human or wild, of light, color, form or sound, is a common possession and *necessity* of life, as in the higher sense it must be, so long as the human has claim to be the higher animal. Certain birds and animals have been proved to be sensitive to certain colors and decorative effects, which sensibility is wrapped up with the very fact of germination and continuity of life itself ; and this convinces us how far down and deeply rooted is this sense in Nature, which has been so highly specialized in man. Cultivated or uncultivated, modified by centuries, influenced by modes of thought and conditions of life, it flowers anew ! Art is the language of this Universal FEELING "

Finally, in arranging our conception and study of BEAUTY and its arts, within that "ONE CIRCLE "

of thought, which is symbolic of the soul's outlook on LIFE, we may summarize all the preceding by the tenet of Delsarte :

"The object of ART is to crystalize EMOTION into THOUGHT and then fix it in FORM," or, taking the finer simile of Christ, who always taught "by parables" (*i.e.*, artistic symbols), Art is the miraculous transformation of the pure "water" of TRUTH into the warm "wine" of LOVE, or emotion, and making it play and sparkle through the varied facets of the crystal goblet of Grace, Inspiration and Charm, in which each pentecostal beholder receives it through "his own language" and personality, but by the same Principles and Method of ETERNAL BEAUTY."

The Divine Nature seems to possess Primordeial Attributes of LAW, LOVE and GRACE, which in the experience of life become TRUTH, GOODNESS and BEAUTY ; and in the cultures of man become SCIENCE, RELIGION and ART; and in the personal character become Good Judgment, Good Will and Good Taste—the practical virtues.

It is these RELATIONS, mainly, which it is our province to examine ; and the vital Principles and Methods by which they attain artistic Expression which we should teach. For this the book is specially written.

"The ignorant," says Quintillian, "may enjoy Beauty, but the educated understand the Reason for the enjoyment," and (we might add) thereby secure the Light to enjoy it rightly, in harmony and sympathy of will *with its creator*.

"What we understand by The Kingdom of God," says Giles, "are The Principles in their forms, modes of action and mutual relations, just as we speak of the mineral, vegetable and animal kingdoms. The vegetable kingdom is something more than the aggregate of all plants. It consists in The Principles, Laws and Forms of vegetable growth. So The KINGDOM OF GOD is not a mere collection of men and women, but comprises ALL THE ELEMENTS OF THE DIVINE NATURE."

"A Principle thrown into a good mind," says Pascal, "fruits as a grain thrown into good soil. Everything is created and conducted by the same MASTER—the root, the branch, the fruit—The Principles, the Consequences."

And Müller closes the thought for us in these words :

"We ought to know How we have come to be what we are that we may advance to higher attainment. Not to know what precedes is to care little for what succeeds. Life would be a chain of sand instead of An Electric Chain that makes our hearts tremble and vibrate with the most ancient thoughts of the past, as the most distant hopes of the future. We are what we are by the toil of intellectual ancestors. We know now there are Stages of Growth not determined by accidental environment only, but by Original Purpose, to be realized in the history of the human race as a WHOLE."

TURNING therefore, now, to our symbolic CIRCLE CHART, the necessity is evident for our locating THE SPIRIT OF LIFE, as the origin of volition and motion, at the CENTRE of the soul's horizon, and dividing the scope of our vision into THREE MAIN SEGMENTS, like the facets of a crystal prism. If only in pictorial outline, it is appropriate to recognize at the outset Three Main Relations of thought and experience which have primordially urged forward man in the progress of his civilization. As artists, we may prefer the third and last section as we prefer the fragrance of a blossom above its branch or root, but it is advantageous to sketch these lightly in as its "setting." The Kingdom of Art, like "the Kingdom of Heaven," of which it is a part, may be symbolized by the same "grain of wheat that was planted" and grew ;

"First, The Blade " (or constructional support).

"Then, The Ear " (or maternal environing sheath).

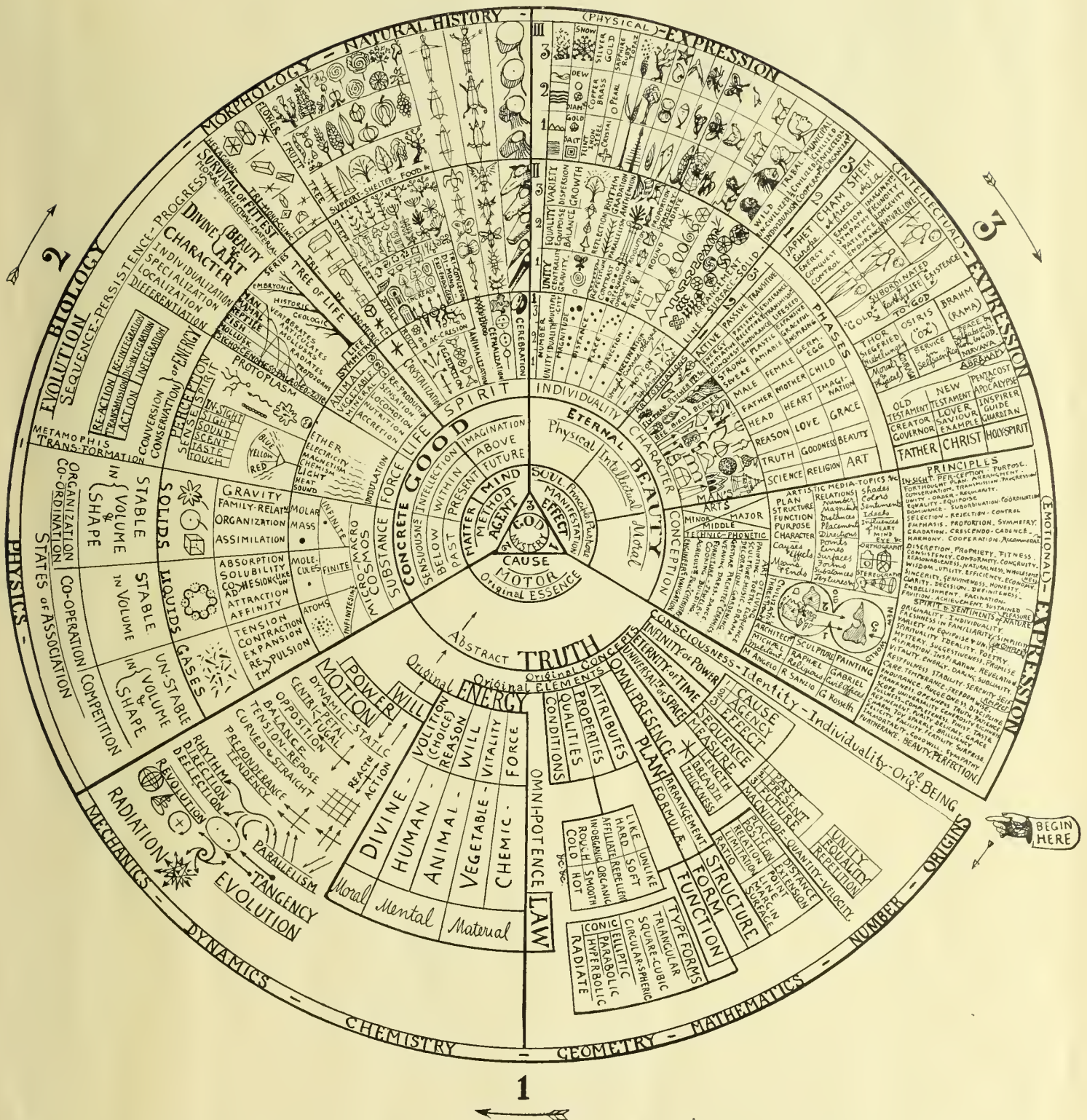
"Then, The Full Corn " (or glorious fruition of vital Food).

God Himself, because He is an Artist, employs suggestive and symbolic methods. "Without parables (symbolic stories) Christ taught not at all" declares Holy Writ. The veil of the Temple was indeed a symbol of his primal mysteries, which by His own inspirations and permission, time is gradually raising to reverential eyes. Had all been told at start, had all knowledge been final, that very finality might have stilled growth and dulled ambition. The mists of human limitation hide the mountain of God's glory but appropriately enhance thereby its splendor and spirituality. The Deity is a poet and artist throughout His work, and we must look for Him in the same spirit or we may not find Him (though "not far from every one of us"). To the literalist and materialist fumbling with the mere atoms of the ink and recognizing no Mind behind, He comes with rod of confusion and perturbation. But to the loving child whose sensitive intuition reads between the lines the implications of the Fathers soul, He comes in Glory and Benediction! "All Nature," says Chapin, "is a vast Symbolism! Every material fact sheathes a spiritual truth."

"Passions, seasons, senses," says Crane, "virtues, vices, life and death itself—all belong to Allegory, continually reappear in newer shapes, being by nature so protean no form may hold them." "Nature," says Emerson, "is too thin a screen. The Glory of The ONE breaks through everywhere"!

In the First Section of our CIRCLE CHART we locate that Intuitive Region which belongs to the per-

EVOLUTION IN ART.



Nature's Triune Manifestations.

- 1ST. ABSTRACT TRUTH in Spiritual Ideals, Relations and Volitions.
- 2ND. CONCRETE GOOD in progressive, transitional, material Embodiments.
- 3RD. ETERNAL BEAUTY in Perfected Purposes and Revealed Vital Principles.

SUBJECTS OF STUDY.

1st	<u>SPiRiT of Nature</u>	(IN WHICH SHE ACTS.)
2d	<u>Principles of Nature</u>	(" " MANIFESTS.)
3d	<u>Laws of Nature</u>	(BY " " LIMITS HER ÆSTHETIC ACTION.)
4th	<u>Methods of Nature</u>	(" " EMPLOYS IN HER " ")

AS

ORIGINALITY. INDIVIDUALITY.	PER-CEPTION. IN-SIGHT.	LIMITATION AND CONDITION		FORMULÆ.—FORM.
Freshness-in-Familiarity. Simplicity-in-Complexity. Variety in Equipoise and Unity. Spirituality, Ideality, Poetry. Mystery, Suggestiveness, Promise. Aspiration. Inspiration, Self-Revelation. Vitality, Energy, Daring, Sublimity. Restfulness, Stability, Serenity, Self-Respect. Care, Temperance, Freedom-Wise. Patience, Endurance, Ruggedness, Discipline. Truth, Frankness, Openness. Scope, Universality, Generosity, Richness. Fullness, Completeness, Finish. Taste, Refinement, Purity. Delicacy, Grace, Charm. Joy, Play, Sparkle, Brilliancy. Felicity, Facility, Fertility, Variety. Immortality, Goodwill, Furtherance. Sympathy, Beauty, Perfection.	Purpose, Forethought, Plan Arrangement. Conservation, Transmission, Progression. Unity, Order, Regularity. Equality, Equipoise or Balance. Dominance, Subordination, Co-ordination. Selection, Rejection, Control. Emphasis, Proportion, Symmetry. Gradation, Crescendo, Cadence. Harmony, Co-operation, Accommodation. Discretion, Propriety, Fitness. Consistency. Adaptation. Conformity. Flexibility. Congruity. Sensitiveness. Reasonableness, Naturalness, Wholeness. Wisdom, Utility, Efficiency, Economy. Sincerity, Genuineness, Honesty. Clarity, Decision, Definiteness. Embellishment, Fascination. Fruition, Achievement. Sustained Pleasure.	in SPACE, Length. Breadth. Thickness.	TIME. Sequence. Im-Pulsion. Re-Integration.	Energy—Volition. Static. Force—Dynamic. Tendency—Action and Reaction. Pulsation—Rhythm. Motion—Centrifugal, petal. Directness. Angularity. Repetition. Continuity. Extension. Progression. Procession. Revolution. Evolution. Expansion. Dispersion. Straight. Oblique. Rectangular. Parallel. Curved. Undulate. Circular. Cylindric. Conic. Ovate. Elliptical. Parabolic. Hyperbolic. Spiral. Tangential. Radial, etc.
		TRANSFORMATION { In-tegration. Dis-integration. Re-integration.		Structure—Function. System—Skill. RELATION.—SCALE-RATIO. Numeric. Quantitative. Metric, Geometric. Distributive. Formal. Dynamic. Structural. Functional. Vital. Intellectual. Emotional.

5th Spirit of History. ITS LIMITATIONS. METHODS AND STYLES. CHARACTER.

AS	REpetition.	Mechanicalizing.
	Parallelism.	Conventionalizing.
	Series { Lineal.	Literализing.
	Plane.	Individualizing.
	Reflection.	Generalizing.
	Contrast.	Symbolizing.
	Alternation.	Idealizing.
	Counterchange.	Trans- { -scribing.
	Juncture.	-lating.
	Overlapping.	-muting.
	Interlacing.	
	Linking, Looping.	
	Cabeling.	
	Strapping.	
	Interpenetration.	
	Fusion, etc.	
	" MEDIA.	
	" SUGGESTIVENESS.	

6th Spirit of the Present. ITS LIMITATIONS, METHODS, STYLES, CHARACTER.

" MEDIA.
" SUGGESTIVENESS.

7th Spirit of Special Technical Media. CHARACTER. LIMITATIONS. PROCESSES.

SUGGESTIVENESS—
LAWS OF LIGHT AND COLOR.
LIMITATIONS—OPTICAL.

sonal consciousness of Individual Soul—at the origin of its spiritual, invisible,—yet rational and volitional BEING where it is *One with its Father God*.

In the Second Section, of our CIRCLE CHART, we find that Region of Natural Evolution by which terrestrial environment has been prepared by SPIRIT for Its self-expression through forms of life.

In the Third Section of our CIRCLE CHART we discover the Spirit in man unfolding, at the head of organic nature; and alone, at last, researching the records of Divine Advance, in Reverent Communion with THE CREATOR, for the SPIRITUAL PRINCIPLES AND PURPOSES directing the Progression.

The First, is the realm of Ideal Relations, Abstract Truths and Primal Volitions which seem to be the SOURCE of force itself.

The Second, is the Concrete material embodiments and transitional phases of those volitions, termed natural phenomena about us.

The Third is the Realm of Reflection, Discernment, Deduction, among the steadily uncovered plans and perfected purposes which reveal to us the *Principles and Methods of BEAUTY*.

"A true work of Art is a reflex of Divine Perfections" said Michael Angelo.

We also give at this point, a full page plate of

THE SUBJECTS FOR STUDY

classified in the order of their importance, and of their intellectual relations, as a birds eye view of the mental field concerned; though for consistency with nature's sequences in growth of mind (individual and racial) we will try to unfold the theme logically "from roots to fruits."

Man's earliest, as well as latest visions of "The Celestial City" of TRUTH, show us figuratively what Science now makes fact—"A Tree of Life" growing (organically developing) "in the midst of the Garden of God," and "A River of Life" flowing (by *continuity* of progress) from "The Throne"—the leaves or waves whereof are "for the healing of the nations."

And this emblem of ORDER and natural "growth" in thought we will regard—according to St. Paul's Law that "That is not first which is spiritual, but *natural*; then afterward that which is spiritual."

"A mental efflorescence" (or flowering) says Crane "springs from life's rough way which in words, become figurative speech or rises to poetry, but in design become emblem and allegory."

We also give each step or lesson in Compact Summary, or outline, with diagrammatic helps and appropriate illustrations, that student or teacher may hold the Unity of the theme conveniently in mind, and the harmony of the whole, while stimulated freely to fill in from his own reflection and experience, the inter-spaces of thought which are intentionally made *suggestive and vital*, rather than "set" or "final."

Referring now to THE FIRST THIRD of our CIRCLE CHART, where an index finger points our beginning, we recognize within man's *self conscious spirit* the first roots or foundations for *constructing* beauty and *defining art* as false or true. For the animals below him, in the presence of the same Nature, could not so discriminate.

His primitive groping was doubtless long upon the same plane with them, in animal sensations of delight in outward Nature, for his primitive weapons and ornaments so indicate. But the idealistic and imaginative faculties, even then, show themselves early under way in novel combinations and forms, discrete selections of barbaric but harmonic colors and nature adaptations. The spiritual faculties which divided the lowest savage from the highest brute soon created and diffused through his art efforts a consciousness of *Spiritual CAUSE* dimly divined and rudely grotesqued of course, but sincerely worshiped in the detected PRINCIPLES OF ORDER and REPETITION by rhythmic dance, mystic fetish, ornamental totems, etc., derived more or less directly from natural suggestions and demonstrations in recurring seasons, planetary phases or withdrawals, and the myriads of natural decorative motives. He made keen conjectures into primal TYPE FORMS, from which he must have suspected the familiar forms about him were derived, for he worshiped them as "Sacred," and incorporated them into his charms (veritable forecasts of coming Science). Then in time his military, domestic, and sacerdotal implements became alive with artistic struggles to embody ideas of Proportion, Fitness, Adaptation, Harmony (both of design and color) stamped clearly with Originality and conscious Individuality controlled by Generalization. Good Archeological Museums abound in examples of these brave and impressive efforts.

However primitive our ancestors, we must not consider them less sensible or less "sensitive" merely because less "informed" than modern times. They seem to have frequently made up by integrity directness and zeal of observation, for lack of art tradition; and at last to have attained by simplicity and grandeur of style, some art expressions among primal forms, which are at once the sublimest and earliest among classic embodiments. On the plains of Nineveh, Egypt, and India, by stupendous pyramids, temples, rock-hewn corridors, and gigantic gods, they strove to portray their intuitions of DEITY, as *Infinite!* *Eternal!* *Sublime!*

Where do we find anything more weirdly original, artistic, and expressive of vast though slumbering power, than the mighty Sphinx? Symbol of wisdom and patient strength, silently contemplative, controlled by Intelligence, peering through eternal Time across infinite space, and over the endless sands of life!

Or has any conception of artist imagination and toil attained more overwhelming grandeur than the Three Awesome Pyramids themselves, that flank the sphinx, and look down from forty centuries upon the withering dynasties of Man? Poised immovably upon massive Basal SQUARES and presenting to posterity the clear cut edges of an eternal TRIANGLE, they seem to have been the symbol of an immortal "TRINITY" they felt to be in "God."

We find, too, in these early people, marvellous insight into the abstract Geometric Relations which are the roots of all form of generation, and the very soul of the wonderful Oriental ornament. We find amazing powers of PLAN, construction, mechanical application of force to vast masses, for artistic effects of great dignity and durability, approaching Nature herself in grandeur of style.

When we behold the marvellously cut and superposed plinths and columns of Egypt and Chaldea, piled in imposing splendor upon the valley of Nile and Euphrates, or some graceful Greek temple crowning an Acropolis, we do not know which to admire most, the gems of genius in the brain of man, or the setting provided them by the brain of Nature. The human art has something in it of the primeval majesty we find in the natural art of mountain or "Enchanted Mesa."

Says Ex-President Hill of Harvard: "Particles of matter take Form in obedience to Force acting according to Intellectual LAW. Natural symmetry leads men first to investigate the Mathematical Law which it embodies, then the Mechanical Law which embodies it. Thus all the benefits of our race, from the discovery of the keys of physical science, were bestowed through suggestions of GEOMETRIC THOUGHT, in outward creation."

We shall see also that the consideration of Dynamics, or the mere tendencies and distributions of Force (whether "active" or "static," actual or only "implied"), become of highest importance in Esthetic effects, and these were early felt and utilized with impressive power.

Every one is familiar with Nature's clever decorative suggestions of these in towering pines, combing breakers, flowing manes or tails of dashing steeds, bristling lions, etc. We have been delighted by brilliant Japanese designs caught from suggestions of running water, drifting clouds hurtling rain and hail, eddying leaves and flying fowl. (See Charts XVII and XXXIV.)

And when we come to graceful spans of springing bridges, groined arches, or climbing turrets of cathedral towers, seeming to scale heaven's gates, we recognize the artistic value of implied motion in giving esthetic charm.

It is for this reason, that in drawing the human figure (as in Chart XXIV), it is of highest importance to express fully and freely the general motions and tendencies of the figure and its members before developing forms and details. Especially should we remark the highly significant Tendency of Organic growths to develop expansively "from Right, to Round, to Radiate" Relations, as in the unfolding of a closed hand, or the spreading of a fan. (See Chart XIV, *a*.)

In the Second Third of The CIRCLE CHART we have a vast realm (lately correlated by physical science) which we briefly and compactly suggest, merely, in diagrammatic summary, but in the natural ascending order of life, that the practical art work of Nature may be seen to give the premonitions, to Brain, of Vital Principles, which it will reapply in human art. It is also explanatory of the delight experienced and imparted thereby when identical elements are readjusted to express those principles.

It was this section of physical and biological creation, before the advent of man, that Moses may have seen in vision so long ago, when he exclaimed, "God saw everything that He had made, and behold it was very Good"—because man would first employ that term to cover the wise provisions for his physical well-being which that section displays.

In it we are able to catch some glance (pictorially) of the ORDER and splendor of advancing MIND and Purpose, generating artistic FORM, up from unstable volume and shape in gasses, to stable volume but unstable shape in liquids, up to stable volume and form in solid substances.

Thence to the higher qualities imparted to substance by advanced mobilities and distributions, reflected through nobler biological forms and kingdoms of life—through mineral, vegetable, and animal relations and the refining functions of accretion, nutrition, locomotion, sensation, and reproduction, geologically recorded. Till fascinating CHARACTER and INDIVIDUALITY begin to appear in the beauties of Morphology and Natural History where crystals graduate unto glorious "gems"; vegetation grows resplendent with perfecting fruit and flora; and animal life mounts by steps of brain perfecting to loftier functions and utilities. Then finally we behold the form of man appear, condensing into greater splendor of harmonic adjustment the lightness, grace, strength and elegance of all, preceding, and reigning over all with resplendent Reason, Reflection and Genius. Capable at last of reviewing the past, appreciating his Creator, and though a "little lower than the angels" crowned with the glory and honor of Reverence, Comprehension and Inspiration!

In the Third and Last Section of THE CIRCLE CHART we can note this "genius" in the soul of man

(and even premonitions of it in his animal friends) modifying their own forms and the forms of their environment, voluntarily and constructively, to give expression to specific need and new individualities or ideals. We have witnessed the Art of The CREATOR, we then witness the art of the Creature. Mollusks unrolling and decorating their rainbowed shells; fishes, reptiles, insects, birds and beasts, taking specific style and character, expressive of the THREE PRIME CATEGORIES OF FORM, and giving unique style and significance to their nests, homes, etc.

Then man the highest artist of them all, advances in intellectual and moral beauty through barbaric to civilized states, both of association and art expresssion, strewing the highway of his Heavenward climb with the utensils, weapons, costumes, dwellings and religious symbols corresponding to the degree of perception, inspiration and conceptive power attained.

It is in this Realm we shall find THREE PRIME RELATIONS OF WILL which seem to give intent and direction to FORCE, at the Origin of Life (see Charts XII and XXXVIII), appear steadily operative in giving specific style to Form—first in THREE MAIN CATEGORIES and then in their combinations and derivatives. These THREE MAIN characteristics become set, on higher and higher planes, into physical and racial Types—strongly marked and indicative of specific TRENDS (both mental and moral) which again set their stamp upon the thought, ideals, and historic functions of personal, family, and national life.

The practically Active The passively Amiable The impressionably Imaginative	}	become types of brain and temperament in Personality ;
---	---	--

Where in family relation they become

Dominant male "Fatherhood" Receptive female "Motherhood" Volatile expansive "Childhood"	}
---	---

And in social aggregation and evolution they give marked peculiarity to

Northern, Southern, Oriental	}	Civilizations, by racial and geographical expansion.
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The margins of influence will, of course, overlap and interlace by fusions, marriages, etc., but a central characteristic will prevail, and racial types remain marked, where subordinate branches blend.

National Genius will reflect this degree of pure or composite derivation, in the characters and qualities of its energies typically forecast in the

Competitive Coöperative and Coördinative	}	<u>RELATIONS</u> of atoms at the start of life.
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And social, religious and esthetic ideals will correspondingly vary with each step, that prepares our mind for the later amalgamations that modern unity and democracy is effecting.

External forms forever change to internal necessities. Expanding commerce and closer interdependence creates a solidarity and "Brotherhood," adjusting its forms to ever higher and subtler proportions which portray in stupendous summary the outlines of Omnipotent Design.

In the poetic lines of Emerson's wood notes :

" If thou wouldst know the mystic song
 Chanted when the sphere was young—
 'Tis the chronicle of ART ! . . .
 Onward and on The Eternal Pan
 Who layeth the world's incessant plan,
 Halteth never in one shape,
 But forever doth escape
 Like waves of flame into NEW FORMS ! "

The poetic figures of remote Hebraic tradition which hand down Three Great Race MIGRATIONS under patrionimic titles

"JAPHETIC" to the Northern "islands of the Gentiles;" "CHAMITIC" " Southern "lands of Misraim," or Africa ; "SHEMITIC" " mountains of "the East," or India;	}
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will now grow intelligible in the light of modern data and comparison.

We are obliged to recognize with President Hill that the very beginning of Form Reasoning is the



intellectual perception that the motion of the humblest atom through space records Force and *Volition*. That every point thus becoming a line, or line becoming a plane, or planes composing into forms, register Intellect by their relations, and spiritual Intent by their functions. They are vitally "alive," from centre to circumference, and from the most primary to the most composite combination.

But the astounding revelation grows upon us as we study Form, that highly significant and suggestive tendencies and trends in Force and Form (which we discover in earliest relations and primitive symbols) are forever reappearing and reasserting themselves with marvelous pregnancy and persistency in the higher and higher concepts of human Art.

Thus the gifted English decorator and poet, Walter Crane, very truly says :

"Pattern in its simplest form, regarded in the abstract, is a series of modifications in the structure and correlation of Line. Man need look no further than sun and sea to find the genesis of Pattern. Nay, his own frame, as Vitruvius shows, comprises or is comprised in both SQUARE and CIRCLE. These may be said to divide the responsibility for the whole race of Pattern systems between them as a kind of Coelus and Terra. These are suggestive, too, of different characteristics of race, language and civilization. Broadly speaking, the SQUARE, with its divided chequers, zigzags and diapers, might almost stand as a symbol of the ornaments of northern nations, associated as the former are with Scandinavian and Gothic pattern work. While THE CIRCLE, with its derived scrolls and spirals, seems figurative of the greater suppleness and sensitiveness to beauty of the southern. And it is to ancient Greece and Italy we must look for their most perfect types. Square and angular patterns strike us at once by their EMPHASIS and RIGID LOGIC, while circular and curvilinear types appeal to RHYTHM and GRACE."

This groping of a true art instinct was bringing him directly to the great elements which we have tried to arrange and define somewhat more fully and systematically in this book—when "sun and sea" will be found to be the children, not parents of the SQUARE and CIRCLE; and where also the THIRD GREAT PRIME RELATION and TYPE FORM, THE STAR, will be located in its right connection, and given its full significance and resplendent Beauty.

It was probably for this last Relation that Mr Crane was feeling in his concluding clause where he adds: "For *Richness* and *Intricacy* we must go—where perhaps SQUARE and CIRCLE came from—to the home of the *Arabesque*, *i. e.*, to the East."

Along similar intuitions Prof. Max Müller must have been moving when he wrote on India :

"As in nature there is a 'North and South,' so there may be two hemispheres in human nature, both worth developing; the active, combative and political, on one side; the passive, meditative and philosophical on the other. The Aryan, whom we knew as Greek, Roman, German, Celt, Slav, active and political in northern migrations, we find passive and meditative in India. A real natural growth, I believe, *having hidden purpose and lesson*. If I were to ask myself from what literature we, in Europe may draw that corrective which is most wanted to make our life more perfect, comprehensive, universal more truly HUMAN, a life not for this life, but a Transfigured Eternal LIFE, I should point to India."

With similar point, Lafcadio Hearn writes :

"The man of science cannot ignore the enormous suggestions of the *new story* the Heavens are telling! He finds himself compelled to regard the developments of what we call 'MIND' as a general phase in the ripening of planetary life throughout the universe. The ORIENTAL MIND has been better prepared than the Occidental to accept this tremendous revelation—not a wisdom that increaseth sorrow but a wisdom to quicken FAITH. And I cannot but think that out of the certain *Future Union of Western Knowledge with Eastern Thought* there must proceed a later" (Faith) "inheriting all the strength of science, yet spiritually able to recompense the seeker after TRUTH with the recompense foretold in The Diamond Cutter, 'They shall be endowed with the HIGHEST WONDER.'"

Which recalls the words of Coleridge :

"In wonder all philosophy began, in wonder it ends, and admiration fills the interspace! But the first is the wonder of ignorance; the last is the parent of Adoration!"

And so Prof. Austin Phelps may be guided by the same "STAR" to a fuller day of TRUTH, in his words :

"For the foundation of a life of joy in communion with God, we need more of the spirit of the *Vision of Patmos*. Our northern and occidental constitution often needs to be restrained from excess of phlegmatic wisdom. I think we must have something to learn from the impulsive working of *The Southern* and *The Oriental* minds. I must believe it was not without a wise forecast of world necessities and insight into HUMAN NATURE ALL AROUND that God ordained that the Bible, which contains our best models of sanctified culture, should be constructed in THE EAST, where emotional natures can be broken up like the foundations of 'The Great Deep.'"

To be more accurate and full in the comprehension of these three symbolic Race Trends and

Missions—we should say that the competitive energies and severe practical logic, symbolized by the rectangular SQUARE, have been most felt and developed by those Japhetic people which spread through northern Europe and are today characterized by cold, stern downrightness, business logic and intellectual science, as well as military energy and governmental grasp.

But the more feminine and social civilization, with plastic and mobile temperament, qualified by “Heart” rather than “Head,” and by religious rather than scientific genius, have rightly THE CIRCLE for symbol, and are more reflected through the great temple building branches of the Second (or “Chamitic”) Race, which expanded so centrally over Mesopotamia, Syria, Egypt and the Mediterranean coasts, crossing and blending their margins of influence in Greece, Italy, Spain and southern France with Japhetic neighbors to the north—and by the competition of war and peace obtained a knowledge of each other's genius and advantages.

While Eastward—over Persia, India and Asia, radiated the influence of the still more imaginative, volatile, metaphysical, poetic and artistic THIRD RACE TYPE (“the Shemitic”), whose symbol is “THE STAR,” and from which the Abramitic (or Hebraic) Branch was ultimately led forth to establish “Faith in THE ONENESS OF GOD.”

By progressive stages of revelation and realization, this last Abramitic family seems destined to collect, correlate and compose “into ONE” the severed fragments of the faiths, missions and characteristic beauty of each brother race; as well as to set in order their appropriate developments of TRUTH.

For they found already growing to their north, the ethical culture and social character typified by THE SQUARE, and idealized into sacred sagas of Olin, Thor and the Walhalla of militant heroes who among the very glories of Heaven must forever reassert (by death and resurrection in chivalric battle) the Beauty of Individual Rectitude, Truth, Courage, and Masculine Energy implied in THE SQUARE. Of these the race hero Siegfried must ever win his ideal love Brunehilda, and his ideal “Hero Heaven,” against the crude and chaotic forces of untamed forests, dwarfed and cunning men, and the temptations of Gold, till SPIRIT rises dominant and purified “as though by fire!”

On the other hand, to the south and southwest, throughout Egypt and its tributaries, etc., the Hebrews found a vast and patiently prolonged civilization, where human intuition and reflection had recognized more clearly that side of DEITY which THE CIRCLE might typify. Here God was not felt so strongly (as by the northerners), in His character of JUDGE and WARRIOR, but rather more in His condescending and self-sacrificing patience as INTERMEDIATOR, where through long centuries (under the title of “Osirus,” and the symbol of the patient “Ox”) He is represented as stooping Himself to *draw the burdened chariot of Humanity* and put His own shoulder beneath the yoke, to teach submission to central LAW. Its symbolic “horns” of power appear derived from the growing “CRESCENT” of the feminine moon, and the perimetre of the “SACRED DISK” (or CIRCLE).

Here Abram was to find this conception a harbinger and prototype of “The Messiah” to be born from his own seed (in the person of the coming “CHRIST”), when he journeyed from Padan Aram southward with Sarah, his “sister and wife.” Here she was (symbolically) to be acquired by the Egyptian monarch and then returned to him unprofaned. And here Joseph and Moses, later, are mysteriously to be “subject unto” it till, in the fulness of time and destiny, the Christ-child Himself was to be consecrated, that the prophesy of centuries might be fulfilled “out of Egypt have I called my son.” For verily, here, long centuries of discipline had not only developed in the soul of man the ethical conception and character of enduring Patience, and subordination of all terrestrial life to the hope of a celestial, but had cast this into sublime art symbols and resplendent tombs (far more elaborate than their earthly homes). And here in the providence of over-ruling SOUL, Abram's race was to learn the great lesson of THE CIRCLE, that “Here have we no continuing city, but we seek one to come even an heavenly”; and “by patient continuing in well doing, to seek for glory, honor, immortality, eternal Life!”

Lastly, in their own promised land of Canaan, and at the mystic Christmas tide of the Messiah's advent, they were to absorb the last and sublimest symbolic lesson of all—the lesson of “THE MAGI,” the wisdom of “THE EAST” and the sacred “STAR” of Heaven! That the soul of Humanity must also be guided in its sacred discovery and worship, by the deep and pure light of refined metaphysics, delicate deduction, subtle implications of planetary movement, the breathing of God's voice in the mulberry leaves, the divining of the inspiration of sensitive SPIRIT throughout ALL NATURE! Herein they were to catch up the revelation of that THIRD GREAT (“ORIENTAL”) TREND of cosmic thought and experience, which had subordinated all existence (heavenly or earthly) unto God in a devout “Pantheism”; and by the “absorption” of all spirit finally “into Universal Brahm.” Under the royal type of “RAMA” it had also generated and fixed its “ideal hero” as that nobility of character which hides its very royalty, and sacrifices pride, position, power and wealth in humblest services toward suffering fellowmen. And, as it were, again we see divinely antetyped that sacred significant theme of “the CHRIST washing the disciples' feet.”

It was these three sublime ethical intuitions of TRUTH which had been forecast throughout all morphology, biology, and sociology in the advance of animal life and human conscience, that “Faithful

Abram " and his children were to unify and crystalize—and which were to render their ethics so vital and pervasive by their revering :

- | | | | |
|---|------|---------------|---|
| { | 1st, | The Beauty of | <u>THE SQUARE—in TRUTH, LAW and JUDGMENT</u> (under Moses), |
| | 2d, | " " | <u>THE CIRCLE—in LOVE and SELF-SUBMISSION</u> (through Christ), |
| | 3d, | " " | <u>THE STAR—in GRACE, GENIUS, PERSONAL INSPIRATION,</u> |

(by Pentacostal showers of The Divine SPIRIT, through that radiate dissemination of apostles, martyrs, saints, heroes of all ages, down to "The Latter Day" when it was promised that by a new outpouring from on high—"Your young men shall see visions, your old men shall dream dreams").

For to the end of life, each soul finds written within its being the absolute necessity of experiencing and re expressing (in right Proportion and Harmony to time, place, and service), THE THREE FOUNDATION ELEMENTS (of LAW, LOVE, and GRACE), which seem inherent in the nature of DEITY, as they are the primary KEYS to the Constructive Relations of FORM and to the significant character of BEAUTY.

The old world was the scene, for ages, of the competitions and rivalries of these separated elements in racial evolution, while yet each segment was under the necessity, so to speak, of developing and assuming its own fractional truth and genius before comprehending and correlating with its brothers.

But Christianity in its marvelous growth and example seems to have prepared a soil, in broad ethical Unity, for their ultimate amalgamation ; and by collateral agencies in crusades, missions, commercial association, etc., to have assured their commingling, as by the heroism of Columbus and zeal of religious colonization it outran destiny and opened a new world for their combined association.

The northern (Japhetic) elements of THE SQUARE, by Norse, Teutonic, Saxton, and Celtic derivatives, were borne across to appropriate habitat and climate in North America. The southern, milder and more "Chamitic" derivatives of the Mediterranean coasts, were swept over into Central and Southern America. While across the Pacific and radiating through her myriad isles come the children of The Third Great (Oriental) Phase of civilization, pouring into The Golden Gate !

The circuit of the globe has been completed by the linking of its segments—each section bringing, to the commonweal of Human Brotherhood, the characteristic elements either of "Saxon sense with Teutonic stability"; or Latin "religious enthusiasm and sociability"; or Oriental "Imagination, Art, and Industrial skill": While the freedom of thought, aspiration, and government in the new world, facilitates and necessitates the new cohesion ; reacts upon the old world by example, emulation and international exhibitions ; and Providential interposition pushes the bands of conquest and commerce (as in the late annexations of Hawaii and Manilla) into a broad Unity which will perfect THE WHOLE !

Prof. Fenellosa, writing of this juncture of America with the Orient, and of the prospective alliance of the Great Republic with the best and most progressive spirit of the Orient, says :

"Our lot is thrown in with the Eastern world, for good or ill, *forever* ! For this fusion is not only to be world wide but *final* ! Each absorbes the power and hope of a hemisphere. Such as we make it now it must remain ! This is man's final experiment !"

It was "westward" from his oriental race that Abram started "in faith" at the "call of God" to go "not knowing whither," but a "child of promise." And westward ever, in the footsteps of his ethics, "the star of (highest) empire takes its way," till in the symbol of "the wandering Jew," the journey is nigh complete and the pilgrimage ended ! The Japanese poet would add :

"Son, the world is full of BEAUTY ! There may be gardens more beautiful than these—but the fairest of gardens is not in this world—it is in the Garden of Amida (God), in the Paradise of The West."

These great historic evolutions have left art monuments of inestimable significance and value, all along their course, and have reflected their internal character and stages of growth through their external physiognomies and art environments, as truly as a mollusk does by its shell. (See Charts XXXVIII. and XXXIX.)

Distinctions in nature, color, costume, taste and general being, still remain more or less indicative of primal type and temperamental difference. The "Northerner" being liable to develop more tall, bony, angular proportions and with more rigid costume lines and sombre colors, characteristic of a more stern, introverted, calculating, solemn (at times melancholy) temperament. Practical, scientific, militant, governmental, "square-shouldered," "long-headed," "far-sighted," "blue-eyed," worshipping "The Future," and given to the arts of war, mechanics, transportation, engineering, &c.

The second, or "Southern" type, is more plastic, polite, tactful, diplomatic, social, genial, and of generous impulses (perhaps, of effeminate tendency), characterized by rounder forms, easier costume lines and warmer glow of skin and eyes. Given to the arts of religion, civil policy, society, amenity, diplomacy, display. And greatly cherishing the amiabilities of The Present.

The third, or "Eastern" type, is lighter, more delicate and sensitive than all, more naturalistic and complex like Nature herself, more volatile, subtile, metaphysical, poetic, imaginative, artistic ; marvelously

diverse and dexterous in tasteful industrial skill. Sunny, childlike, and rich in costume, color and movement, worshipful of OMNIPRESENT SPIRIT, reverential of "THE PAST."

While fourth and last, the remote (Abramitic) branch of this great Family is divinely driven to the four corners of earth, to become at once the most diffusive and cohesive, the most cosmic yet the most tribal, the most broken yet the most absorbtive, adaptive and retentive, of all social organisms and nationalities, to "gather into ONE ALL THE FAMILY OF GOD."

We ought here to note, that just as each wholesome Personality recognizes in itself a union of DUAL ELEMENTS (spiritual and material), a side on which each soul is individually itself, yet another side on which it is the product of society, so each race has at times seemed conscious of its own race genius being somehow correlated to the others, by mutual and complementary necessities, which only time and civilization could make clear.

They seemed subject to a first law of COMPETITION (which should be sufficiently strenuous to preserve Individuality), yet drawn by time and world evolution into a cosmic COÖPERATION and COÖRDINATION, which should at last guarantee the larger whole.

Nature was forever whispering the secret of her primordeale "Activity" and "Passivity," her "Paternity" and "Maternity," her "Initiativeness" and "Receptiveness," in day and night, seed time and harvest, summer and winter. They witnessed her acts and arts consummating this mystic marriage—and as well the arts of animal life below man. They soon conjured poetic figures, in mythological terms, to convey this perception of Divine Principle, and we have the symbolic rites of "Cœlus and Terra," "Orpheus and Euridice," "Adonis and Cytherea," &c. In time they detect that human arts, in order to impress the brain as "Beautiful," must embody analogous Relations, in "closed" and "open" spaces, "quiet" elements contrasting with "active" in the composition, shadows with lights, cool with warm colors, &c., creating rhythmic cadences and equilibriums in which life pulsation itself is based. The brain being so constituted as to require for its delight in Art, reëchoes and revivals of what has given it pleasure (and existence itself) in Nature, *i. e.*, Conditions of Form, Feeling and Fancy akin to those of THE CREATOR of Nature, and to the Principles and Methods involved in His taste and invention. Hence sprang a whole category of Arts, ranging up and down a scale like "Jacob's ladder," connecting Earth with Heaven, in various proportions of material or mental, terrestrial or celestial elements and utilities involved. Thus creating, so to speak, "minor" or "major" Arts; *i. e.*, those more materially utilitarian and technical, or those more phonetically expressive and spiritual, and there are those *between* these two extremes, where as at Bunyan's "House of The Kind Interpreter" man finds a middle "Beulah Land," where angel "sons of God" may again "wed the daughters of men" in a vital "ARTIST-ARTISANSHIP."

Accordingly we mount by gradation from arts like engineering, practical chemistry and navigation (where man is concerned to devise forms for transmitting force "with least resistance," rather than with "most taste"), up through the arts of agriculture, cooking, building, furniture, weaving, dressing and jewelry (where direct utility to the body, or beauty of mere material, associates with utility to spirit and demands on artistic feeling), up to those that make dominant the esthetic influence (such as Pure Ceramics, Higher Architecture, Dramatic Gesture and The Dance), to finally those generated solely for Expression of esthetic genius and principles (such as Floriculture, Decoration, Sculpture, Painting, Music, Poetry and Eloquence), until we reach the very art of Life Itself!

Among the strictly formal arts of Architecture, Sculpture and Painting (to which the term of "Art" is popularly confined,) we note the same THREE PRIME CHARACTERISTICS (from primitive relations of force and form) reassert themselves; Architecture being the most "squarely" rectangular, rigorous and structural, employing hardy lines and materials of support. While sculpture grows more plastic in substance, motives and movements (the ceramic arts spinning upon the potter's wheel or CIRCLE). But Painting becomes the greatest, lightest and most varied of all, its comprehensive range least embarrassed by material, and conveying not only optical presentations of its preceding sisters, but wholly ideal conceptions and situations the most elaborate and complex (after the symbol of the STAR).

We may close this chapter by remarking that in this last great art of Painting, and in that Italian nationality where hitherto it is most triumphant, there have appeared, historically, again Three Supreme Leaders of Genius personifying the same mysterious distinctions of primal tendency and inspiration, as well as bearing characteristic names in striking coincidence with the Three ARCHANGEL types of Revelation (*i. e.*, "Michael," of militant offices; "Raphael," of religious; and "Gabriel," of civil offices). These giant leaders were *Michael Angelo*, whose rigorous genius mounts preëminent for titanic energy, structural severity of form and grandure of lines (Moses, the "Law" giver, his typical carving, "The Last Judgment," his typical painting). Next, *Raphael Sanzio*, the gentle, amiable and "beloved disciple" of religious feeling and of the heart, feminine in type and temperament, and prolific in holy Madonnas curving their plastic forms over curvilinear canvases.

Thirdly, *Gabriel Rossetti*, "poet-painter, of whom the critic Colvin says, "though born in the midst of the nineteenth century, he belonged by nature to the Middle Age, when color and life were most vivid and varied, and sense of supernatural agencies most alive." An Italian born out of his age and

country to convey to our expanding Saxon civilization the lesson and inspiration of the Great Renaissance. By the creation of a new Art "Brotherhood" along vital lines and organic principles he summoned the slumbering genius of a new evolution from the springs of national and personal resource, unto all the radiate intricacies and possibilities of modern poetry, beauty and industry, *combined*.

In him not only Great Britain took her highest and purest art impulse out of her own Arthurian legends and poets (through the zeal of his strong young allies, Morris, Watts, Millais, Madoc Brown, Burne Jones, &c.), but he lit the torch of genius for the keenest and farthest sighted poet-artists and artist-artisans of America.

His friend Hall Caine tells us that early in life Rossetti was deeply impressed by our Edgar Poe's literary picture in "The Raven," of an earthly soul seeking its heavenly counterpart. Thereupon Rossetti determined to write his own poem of "The Blessed Demozel" to portray the Heavenly Spirit looking downward for its terrestrial partner. In this symbolic sense, the two halves of a great thought (of ideal and material components), as well as two halves of our Saxon civilization, may be harmoniously combining to effect a great destiny, as esthetic as it is ethical and political. The old world poetry should bring forward a wealth of spiritual experience and inspiration, and the new world's energy, virility and resource must recast and reincorporate the THE BEST into millions of democratic realizations.

Says one eminent critic: "Rossetti's reputation long stood high, yet few could explain the secret. Friends, disciples, admirers spoke of 'the master' with reverent awe. It is impossible not to respect a man who, in these days of insincerity, believes in something heartily, continues to believe in it and himself *all life long*! Perhaps more than respect is due the man who resolutely held aloof (from a world which fancies itself lawgiver to every man in or out of it), as did Gabriel Rossetti." Beautifully and tenderly Rossetti expounds the true ambition of modern life, as it should be, alike in art, religion or society. "Plainly to think even a *little* thought—to express it in *natural* words *native* to the speaker—to paint even an insignificant object as it *essentially is*—to persevere in looking at TRUTH, and NATURE." Is not this the "angel of civil things," the modern evangel of the simplest life of the humblest soul?

Jean Francois Millet, in France, had *lived* these truths mutely and pathetically in the farm of Fontainebleau. Gabriel Rossetti formulated the principles and transmitted them. The words of Burne Jones himself, speaking of his master, best summarizes for us this "Sacra Flamma": "One day Morris and I discovered that we were face to face with something new and wonderful! It was the opening of the First Seal for each of us! It was *Rossetti the POET* who was so new and strange a painter, and the painter who wrote poetry with so rare and strange a note, who appealed to us the most. But we felt the CHARM, the ORIGINALITY, the novel CREATIVE SPIRIT of each of these men (Rossetti, Millais, Hunt), and perhaps more than all THE SPIRIT common to them all—in them, but yet beyond them—the wonderful, fresh, recreative

SPIRIT OF A NEW DAY!"

CONDENSATION.

A summary of the thought of our book might here be appropriate, with a few of the old masters' illustrations, compacting the fuller lessons or professional steps that follow, since they apply *universally* to all lives, intellects or activities.

LAW is the expression of INTELLIGENCE and WILL. ALL SPACE is ALIVE with LAW, *i.e.*, with SPIRITUAL LIFE. As Man occupies part of space he is PART OF SPIRIT, as he is part of matter.

All FORMS can be reduced to planes, planes to lines, and lines to POINTS. A line is correctly considered as a POINT IN MOTION, and a point enables us to GAUGE and MEASURE the motion, according to DIRECTIONS and POSITIONS assumed, as a sort of fulcrum to EXPRESS POWER (exactly as our pen point expresses our thought by its motion and its record of ink-atoms).

Thus UNIVERSAL LIFE is at once REPOSEFUL and ACTIVE, ("Static" and "dynamic," and though what we term "matter" may be in some way a passive form of SPIRIT, and though NO ATOMS OF MATTER TOUCH, yet we know Spirit from Matter by Spirit's POWER TO MOVE MATTER.

Hence, all NATURE is SPIRITUALLY ALIVE and all NATURAL FORMS are SPIRITUAL POEMS, to be read by a SPIRITUAL KEY ALONE. This we quickly see on crushing a rose to powder in our hand. We have then left, the same quantity of dust, but no "rose"! The ROSE was the *spiritual properties between the dust atoms, expressed spiritually* and appealing to our spiri's, through the agency of the arranged atoms. DIVINE INTELLIGENCE had revealed His thought and feeling, to our thought and feeling, *through the arranged Relations* of the rose particles (that man disarranged and so lost).

Our intelligence, reason, volition, feeling must, in some mysterious way be part of God's, and the delight we feel in BEAUTY must be part of His delight in Beauty. Our disgust at ugliness must be part of His disgust at ugliness. The Principles that are manifested back of BEAUTY must be spiritually absorbed and reapplied by each soul, to put itself in harmony with that element in God, and to perfect its own harmony and happiness, or to create a true social and individual life.

BEAUTY is the manifestation of PERFECT LAW, according to appropriate conditions of time, place, circumstances, utility and wisdom in this adaptation of materials to ideals. The Divine thoughts, feelings and ideals are taking harmonic expression in nature and man. Those of man are taking more or less harmonic expression in art, according as man reëchoes Divine PRINCIPLES.

The material elements are not so important as the spiritual. Michael Angelo was the same grand creative spirit when carving his statues, painting his frescoes, writing his poems, erecting his cathedral domes or Florentine fortifications.

So God is as present a "POET-ARTIST" in the relations which constitute the lily as the rose, the nightingale as the bird of paradise.

All forms in nature are *alive* with the Creator's ideals and full of useful, decorative or symbolic signification. It would seem that by some vast symbolic significance the Three Great Type Relations of Force, in Competition, Coöperation and Coördination, have generated the Three PRIME FORMS, The SQUARE, The CIRCLE and The STAR, from which all others are derived (as shown in Lesson XII.). They are significant of energies and characteristics in The Divine Nature, and symbolic of moral qualities which we discover rooted in the best Human Nature, and which we designate as the Sense of

- 1st. RIGHT, RECTITUDE, and its *resistive* energies (in the square).
- 2d. CONDESCENDING KINDNESS and its *plastic* energies (in the circle).
- 3d. GENEROSITY and Inspiring GENIUS in the *diffusive* energies (of the star).

While each of these elements is held to central HARMONY of FORMAL EXPRESSION (whether singly or together) by the Principles of UNITY, EQUILIBRIUM, and PROPORTION. Indeed they seem but a numeric and formal advance of the INITIATIVE and CREATIVE FORCE, through the sequent changes of unfolding IDEAL.

LAW, LOVE and GRACE reign at the centre of the Universe! They advance by "right lined" resistance, "curved line" condescension, and "radiate" generosity as the Divine Energy unfolds, in strict "Proportion and Balance and Harmony." All Natural forms express these phases, derivations and combinations, and gain style and individuality by special fitnesses to time and purpose. Human Arts receive and reflect these intuitions, and gain charm and vitality (or ugliness and decay) by their organic (or inorganic) adaptation of these fundamental relations to Structure, Form and Composition. Beauty is the sensation that the soul receives at perfect and harmonic adjustment of these, to any given time, place, purpose, and material. And all forms (natural or human) only convey this perfectly when truly organic—that is, perfectly harmonic *within and without*—alike in the *internal structure* (we term "Scientific") and the *external* fascination or attractiveness (we term "Artistic"). In reality, the *whole* is scientific and artistic *together*. The devout, loving and useful application of these elements and principles in serviceable union, for human amelioration or for divine adoration, is *essential* RELIGION, (far above pettiness of cant, creed or sect).

In this grand sense "Laborare est Orare"—To labor is to pray.

Toward this far-reaching intuition the ages steadily advance, and the unfoldings of race movement approach, leaving their several degrees of approximation for history and divine judgment.

Our educational methods should take this vital lesson from Nature, and educate the souls of students in Essential BEAUTY (internally and externally correlated as the term "Artist-Artisan" implies), and associate Hand, Head, and Heart in a *vital union*. It should be both educational and practical—because the best education and the best "practicality" comes from this *Organic Union* of soul and body, of thought and deed, of Conception and of Execution, which is the tangible idea of God.

We should not murder the souls of the young by dead and sterilizing methods or "copy book" systems, of external unintelligent mimicry that degrades them to monkeys instead of raising them to men. We should appeal to the God Spirit within each human soul, and fortify and develop it by the living and inspiring principles of Beauty, *adapted to every material*. Originality, Ideality, Order, Proportion, Balance, Harmony, &c., are parts of God's Spirit and applicable to all times, places and substances. Each age, nationality and individuality are to be re-inspired, readjusted and restored by them, according to new needs, conditions and obligations. New opportunities are thereby utilized and new virilities begotten. All of which adds new interest, delight and value to human industry, expression and society, and prepares man better for eternity. Nature thereby becomes the "friend of man" and full of wholesome delight and instruction according to first intentions as the "visible Studio of God." She stands ready to reveal, anew, to every age and soul, the Beauty of Design, the secrets of constructive growth, and the wise methods of adaptation to all matter. All materials may thus become eloquent of spiritual beauty (instead of ugliness.) And all industrial or social prosperity becomes enhanced by the happy correlation of GOOD SCIENCE, GOOD RELIGION and GOOD ART. Indeed the Beauty of all Form or Feeling becomes the harmonious adjustment and proportioned expression of these symbolic significances of RIGHT, ROUND and RADIATE RELATIONS, according to fitness in ETERNAL PRINCIPLES.

A few brilliant and wonderful drawings of the greatest art masters, here inserted, will help to illustrate these truths. Thus Da Vinci shows how man's form when radiated STAR-like across the SQUARE and



CIRCLE (in the measures of the finest Greek proportions) reveals the secret, that THE SQUARE is the basis of man's strength in reposeful rectitude but initial energy. The Circle is the basis of his second (or "female") phase of transmitted energy in plastic action. The Square is energy crystalline and "static"; the Circle is energy mobile and "dynamic." The Centre of the Square is at the centre of "male" generation. The centre of the Circle is at the navel, where the child's link to motherhood is severed, to be born a free and new soul. Thus every human form combines and harmonizes, in its being, the secret strength and beauty of SQUARE, CIRCLE and STAR when the rectitudes of TRUTH are wedded to the plastic and receptive energies of LOVE, and born anew by GENIUS into the radiate brilliancy of diverse and organic applications, with JUST PROPORTION of these elements. It was exactly so at Pentecost that the Holy SPIRIT showed to each man through his own language both the MOTHERHOOD of GOD's Nature in LOVE, and the FATHERHOOD of GOD's Nature in TRUTH and LAW. Short of these "Perfect Proportions" there must ever be a sense of deficiency and ugliness a fact which throws light upon the apostolic injunction to attain "the stature of THE CHRIST in whom dwelleth the FULLNESS" (*i. e.*, Perfect Proportion) "of THE GODHEAD, *bodily.*" The GOD-HEAD made PERFECT MAN—yet ever appropriately readapting divine Principles to any and every new situation of life, according as time purpose, place and utility requires.

Next, Michael Angelo shows in "Fortune upon the Wheel" (or Female Beauty *balanced* upon the Circle) the great principle of EQUILIBRIUM and Vital SYMMETRY so universally constant throughout nature, as "balancing" Life and Nature upon the dualism of Repose and Action, and qualifying the opposite sides and steps of man. He shows also that while mechanical drawing will do for subordinate mechanical forms, such as the Wheel, yet *vital and organic drawing must be applied to the higher organic forms*. Thus Da Vinci's childhead shows him looking through the curls for the structural skull that first supports them. Raphael's soldier with the shield shows him searching through the shield, and defining carefully the human arm that supports it, and we can even see in the drawing of the "Father and Demoniac Child" (from the picture of "The Transfiguration") the indication of the rear thigh seen *through the front thigh of the father*. Showing how carefully they followed the principle of SEQUENCE in the order or stages of procedure, developing *from within outward and from behind forwards*. They do not flatten forms nor mimic them blindly and externally, as do the wretched "Blocking Systems" exploited in so many schools, *but comprehend internally* so as to interpret them solidly and organically, as several of the other drawings by Durer, Angelo, etc., well show.

The Two Female Heads in opposition, by Poccacino, display not only the artistic principle of "Contrast," but set off BEAUTY against ugliness, to show that though both heads are "alive" "organic" and "structurally" developed, yet the hag has violated PRINCIPLES, which the maiden preserved, *i. e.*, such, ORDER, PROPORTION, BALANCE, HARMONIC arrangement, etc., as God established in His elements, intents, and processes to reveal to man the Immortal Principles of His SPIRIT.

JOHN WARD STIMSON.